

VOLUME ONE

The Guitar Works of AGUSTÍN BARRIOS MANGORE'



**The First Definitive Collection of
Agustín Barrios Mangore
Edited by Richard D. Stover**

Para Mengnè. Una gata
Tortosa de la Gavarra

J. T. Galazan



Acknowledgements

The music in this book was collected during two trips to Central America, in particular El Salvador and Costa Rica. Most of the music was obtained from those people who knew Agustín Barrios Mangoré, and space does not permit a thorough listing of all the names of those who helped me in my work. However, I feel a special debt of gratitude to Lois, Dwight, Rebecca, and David Stover; Dr. John Marcum of Merrill College, UCSC; Roger Emanuels; Raymundo Barrera and family; Dr. Antonio Carballo; José Cándido Morales; Rubén Urquilla; René and Cortés Andino; Carlos Payet; Juan de Dios Trejos and family; Julia Martinez de Rodriquez; Dr. Edgar Cabezas and family; and the Guitar Foundation of America.

Preface

This collection is the first comprehensive publication of the entire works of Agustín Barrios Mangoré, first guitarist/composer from the New World of truly universal importance. The significance of the works of Mangoré centers in their definition of a newer, more complex level of technique, influenced by but evolving independently from European models. The maturation of the guitaristic art as it is practiced in the countries of Iberoamérica has flowered in the genius of Barrios Mangoré.

This edition is not analytical nor comparative in its scope; it is designed for the performer, student and teacher. All accidentals are given as found in the original manuscripts. In very little of the music collected were there any fingerings given. Only after a thorough study of his works can one attempt to discern the most idiomatic solution consistent with Barrios' style and technique. For example, a salient feature of the way in which Mangoré used his left hand is its "stretched-out" aspect — in many pieces (such as *Estudio para Ambas Manos*, *Estudio del Ligado*, or *Choro da Saudade* to name a few) there are long, sustained reaches which can only be played in the way indicated to achieve the desired results.

In addition to written manuscripts, he also left a legacy of recordings, all made principally on the Argentine Odeon label, circa 1915-'30. When applicable, the recorded version of a piece has been taken as the preferred and final form, and many of the pieces are here presented for the first time in this corrected form corresponding exactly to what Mangoré played on his records.

Many pieces carried dates and dedications, and when justified all dedications have been translated from the original Spanish.

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Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcas, and Parga. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guarani*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoetic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guarani*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamerica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré — the Pagannini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guarani chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tóroba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover

Minueto en Do

(Minuet in C)

AGUSTÍN BARRIOS MANGORÉ

This page contains six staves of musical notation for a string quartet. The staves are arranged vertically, each representing a different instrument. The notation includes various note heads, stems, and rests, with specific fingerings indicated by numbers (1, 2, 3, 4) above or below the notes. The first staff begins with a dynamic of **C3**. The second staff features a dynamic bracket labeled **1** and **2**. The third staff starts with **C1**. The fourth staff begins with **C3**, followed by a dynamic bracket. The fifth staff starts with **C1** and ends with **C3**. The sixth staff begins with **C5**, followed by **1/2C2**. The seventh staff starts with **C8**. The eighth staff concludes with the word **Fine**.

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El Sueño de la Muñequita

(The Sleep of the Little Doll)

AGUSTÍN BARRIOS MANGORÉ

This page of musical notation for a string quartet consists of five staves of music. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 7/8 time (indicated by a '7/8'). The music includes various dynamics such as $\text{p}.$, f , ff , and fff , and articulations like pizz. , sf , sfz , and sfz . Performance instructions include 'bass in octave harmonics' and 'rall.'. The music is divided into measures by vertical bar lines and includes rehearsal marks like 'XIV', 'XV', and 'XVI'. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific string quartet markings like '1', '2', '3', and '4' above or below the notes.

Estudio Inconcluso

(Inconclusive Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro

Estudio del Ligado (S1 - S1-L)

San Salvador, El Salvador
July 27, 1941

AGUSTÍN BARRIOS MANGORÉ

For Walter Bolandi

Preludio

(Prelude)

AGUSTÍN BARRIOS MANGORÉ

Allegro

The sheet music for 'Preludio (Prelude)' by Agustín Barrios Mangoré is presented in 12 staves of tablature. The tempo is Allegro. The key signature changes from major to minor and back to major throughout the piece. Fingerings are indicated above the notes, and various performance techniques are marked, such as 'C8' (octave), 'C4' (fourth), and 'C2' (second). The music concludes with a harmonic 12th position and a 'Fine' at the end.

San Salvador, El Salvador
July 10, 1941

Estudio en Arpegio

(Arpeggio Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro

Sheet music for 'Estudio en Arpegio' by Agustín Barrios Mangoré. The music is arranged for guitar and consists of ten staves of musical notation. The first staff starts with a treble clef, a 3/8 time signature, and an 'Allegro' tempo. It features arpeggios with fingerings like 1m, 2i, 3m, 4a, etc., and dynamic markings like 'a' (accents) and 'm' (mutes). Subsequent staves include sections labeled 'simile', 'C3', 'C5', 'C8', 'C1', 'C3', 'C8', 'C2', and a final section with dynamics 'p' and 'pp'. The notation uses standard musical symbols like notes, rests, and beams, along with specific fingerings and muting instructions.

Guatemala
November 29, 1939

Allegro

Preludio

(Prelude)

AGUSTÍN BARRIOS MANGORÉ

m

p

sim.

C7

C2

C3

C2

Fine

Mabelita

(Little Mabel)

AGUSTIN BARRIOS MANGORÉ

The sheet music consists of ten staves of musical notation for a six-string guitar. The staves are arranged vertically, each representing a different measure or section of the piece. The notation includes standard musical symbols such as notes, rests, and clefs, along with specific markings for guitar playing, including:

- Fingering:** Numerical values (e.g., 1, 2, 3, 4, 5, 6) placed above or below the strings to indicate which finger should be used for each note.
- Strumming:** Small vertical strokes under the strings to indicate the direction and timing of strums.
- Picks:** Small symbols like a downward-pointing triangle or a small circle indicating where a pick should strike the strings.
- Arpeggios:** Small diagonal lines connecting notes to suggest a specific arpeggiated pattern.
- Chords:** Stacks of notes on a single staff, often with a circled number above them (e.g., C2, C5, C7) indicating the chord being played.

The music starts with a section labeled "C2" and continues through various sections like "C2", "C5", and "C7", ending with a final section labeled "Fine".

Oración por Todos

(Prayer for Everyone)

AGUSTÍN BARRIOS MANGORÉ

The sheet music for "Oración por Todos" is a complex piece for six-string guitar, composed by Agustín Barrios Mangoré. It consists of ten staves of tablature, each with a different letter label above it. The labels include:

- C5
- ½C5
- C3
- C8
- C7
- C2
- C9
- To Coda ⊕
- C5
- C1

The music is set in 3/4 time and uses standard musical notation with a treble clef. Fingerings are indicated by numbers (1, 2, 3, 4) and arrows above or below the notes. The guitar strings are numbered 0 through 5 from bottom to top. The piece includes several key changes and a coda section.

$\frac{4}{4}$ C3

C10

C5

C7

$\frac{2}{4}$ C3

C10

C5

C7

C8

C5 C7

C8

D. C. al Coda

C2

\oplus Coda

C5

Fine

"A la China Borda Sosa, con todo cariño"

Estilo (Argentine Song)

AGUSTÍN BARRIOS MANGORÉ

(Argentine Song)

AGUSTÍN BARRIOS MANGORÉ

Moderato

Fine

D. C. al Fine

Madrecita

(Little Mother)

Tempo di minuetto

AGUSTÍN BARRIOS MANGORÉ

C4

C8 **C2**

VII

C9

C2

Fine

C7

C5 **C3** **C7**

C9

C3

D. C. al Fine

ralent.

San Salvador, El Salvador
August 29, 1941

Gavota al Estilo Antiguo

(Gavotte in the Old Style)

AGUSTÍN BARRIOS MANGORÉ

Moderato

The sheet music for "Gavota al Estilo Antiguo" is a complex arrangement for six-string guitar, presented in ten staves of tablature. The key signature changes frequently, indicated by labels above the staves: C4, C7, C9, C6, C4, C2, C7, C10, $\frac{1}{2}$ C7, C2, and C2. The tempo is marked as "Moderato". The music includes various performance techniques, such as slurs, grace notes, and dynamic markings like p (pianissimo) and f (fortissimo). The notation uses standard musical symbols like quarter and eighth notes, along with specific fingerings and strumming patterns.

Sheet music for a string instrument, page 19, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (two sharps). The notation includes fingerings (e.g., 1, 2, 3, 4, 5), dynamic markings (e.g., C2, C4, C7, C10, C5, C9, C6), and slurs. The first staff begins with a grace note (2) followed by a sixteenth-note pattern (0, 2, 0, 1, 2, 0). The second staff starts with a sixteenth-note pattern (2, 3, 1, 0, 1, 2, 0) followed by a eighth-note (C2). The third staff begins with a sixteenth-note pattern (2, 3, 1, 0, 1, 2, 0) followed by a eighth-note (C2). The fourth staff begins with a sixteenth-note pattern (2, 3, 1, 0, 1, 2, 0) followed by a eighth-note (C2). The fifth staff begins with a sixteenth-note pattern (2, 3, 1, 0, 1, 2, 0) followed by a eighth-note (C2). The sixth staff begins with a sixteenth-note pattern (2, 3, 1, 0, 1, 2, 0) followed by a eighth-note (C2).

Primavera-vals **(Springtime Waltz)**

AGUSTÍN BARRIOS MANGORÉ

Sheet music for a musical instrument, likely a harp or similar plucked string instrument, featuring six staves of music. The music is in common time and includes various dynamics (e.g., $\text{p}.$, f , ff) and articulations (e.g., slurs, grace notes). Fingerings are indicated above the notes, and measure numbers (e.g., 1, 2, 3, 4, 5, 6) are placed near specific measures. The key signature changes between staves, with some staves in G major (no sharps or flats) and others in A major (one sharp). Measure 6 ends with a fermata over the first note of the next measure. Measures 7 through 11 show a continuation of the melodic line with dynamic changes and fingerings. Measure 12 begins with a dynamic of f . Measures 13 through 17 show a continuation of the melodic line with dynamic changes and fingerings. Measure 18 begins with a dynamic of ff . Measures 19 through 23 show a continuation of the melodic line with dynamic changes and fingerings. Measure 24 begins with a dynamic of ff .

1 C12 C10

C8 C2 2 C11 C10 C9

C5 C3

⑤

D. C. al Fine

Estudio para Ambas Manos

(Study for Both Hands)

AGUSTÍN BARRIOS MANGORÉ

The music is composed of 12 staves of musical notation for two hands. The notation uses a treble clef and a key signature of three sharps. The time signature varies between common time and 6/8. The music is highly rhythmic, featuring sixteenth-note patterns and grace notes. Fingerings are indicated by numbers (1-6) above or below the notes. The piece concludes with a dynamic marking 'p' followed by 'Fine'.

"A Manera de los Antiguos Vihuelistas"

Medallón Antiguo

(The Old Medallion)

AGUSTÍN BARRIOS MANGORÉ

The music is composed of ten staves of tablature for a single string instrument. The key signature is A major (two sharps). The time signature changes between common time and 3/4. The notation includes various rhythmic values and rests. Chords are labeled with Roman numerals (C1 through C9) and some are marked as 'harm' (harmonics). Fingerings are indicated by numbers (1 through 6) placed above or below the notes. The piece ends with a 'Fine' and a repeat sign.

Humoresque

AGUSTÍN BARRIOS MANGORÉ

Andante mosso (con espressione)

Andante mosso (con espressione)

C6

C9

C7 ...

C7

con ternura

Fine

Brillante

C2

C4

C2

C7

C4

C2

C7

D. C. al Fine

ad libitum

Luz Mala

(Bad Light)

AGUSTÍN BARRIOS MANGORÉ

Allegretto

C1 — *C1* — *C3* —

C1 — *C1* —

C3 — *Andante espressivo* — *C1* — *C3* — *C1* — *C1* — *C1* —

C1 — *C3* — *C1* — *C1* — *C1* —

C1 — *C3* — *C1* — *C1* — *C1* —

Andante

C1 — *C3* — *C10* — *C3* — *C1* — *C3* — *Fine*

Danza Guaraní

(Guaraní Dance)

AGUSTÍN BARRIOS MANGORÉ

Allegro

⑥ = D

$\frac{2}{4}$

$\frac{1}{4} C2$

1 2

C7

harm

12

To Coda ♫

D. C. al Coda

Fine

La Samaritana

(The Samaritan Girl)

AGUSTÍN BARRIOS MANGORÉ

Lento

The musical score consists of six staves of music for a bowed instrument, likely cello or double bass. The music is in common time, with a key signature of one flat. The score includes various bowing techniques indicated by horizontal strokes above the notes, such as C8, C6, C5, and C2. It also includes dynamic markings like *pizz.* (pizzicato) and performance instructions like "Quasi allegretto" and "ad lib.". The score concludes with a "Fine" at the end of the first staff.

Quasi allegretto

C1 C3 C7 ½C2

C3 ½CS C7 ½C2 C3 ½C5 C8

C8 C5

pizz.

ad lib.

pizz. D. C. al Fine

Villancico de Navidad

(Christmas Carol)

AGUSTÍN BARRIOS MANGORÉ

(6) = D

The music is divided into ten staves, each representing a measure or group of measures. Fingerings (e.g., 1, 2, 3, 4, 5, 6) and strumming patterns are marked above the strings. Chords are indicated by vertical bar lines. Key changes are marked with labels like C2, ½C2, and C7.

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece.

- Staff 1:** Starts with a sixteenth-note pattern. A circled '4' is above the first note of the second measure. A circled '3' is above the third note of the fourth measure. A circled '2' is above the second note of the fifth measure. A circled '1' is above the first note of the sixth measure. A circled '4' is above the first note of the eighth measure.
- Staff 2:** Starts with a sixteenth-note pattern. A circled '4' is above the first note of the second measure. A circled '3' is above the third note of the fourth measure. A circled '2' is above the second note of the fifth measure. A circled '1' is above the first note of the sixth measure. A circled '4' is above the first note of the eighth measure.
- Staff 3:** Starts with a sixteenth-note pattern. A circled '2' is above the first note of the second measure. A circled '1' is above the first note of the third measure. A circled '2' is above the first note of the fourth measure. A circled '1' is above the first note of the fifth measure. A circled '4' is above the first note of the eighth measure.
- Staff 4:** Starts with a sixteenth-note pattern. A circled '2' is above the first note of the second measure. A circled '1' is above the first note of the third measure. A circled '2' is above the first note of the fourth measure. A circled '1' is above the first note of the fifth measure. A circled '4' is above the first note of the eighth measure.
- Staff 5:** Starts with a sixteenth-note pattern. A circled '1' is above the first note of the second measure. A circled '2' is above the first note of the third measure. A circled '1' is above the first note of the fourth measure. A circled '2' is above the first note of the fifth measure. A circled '1' is above the first note of the sixth measure. A circled '2' is above the first note of the seventh measure. A circled '1' is above the first note of the eighth measure.
- Staff 6:** Starts with a sixteenth-note pattern. A circled '2' is above the first note of the second measure. A circled '1' is above the first note of the third measure. A circled '2' is above the first note of the fourth measure. A circled '1' is above the first note of the fifth measure. A circled '2' is above the first note of the sixth measure. A circled '1' is above the first note of the seventh measure. A circled '2' is above the first note of the eighth measure.
- Staff 7:** Starts with a sixteenth-note pattern. A circled '2' is above the first note of the second measure. A circled '1' is above the first note of the third measure. A circled '2' is above the first note of the fourth measure. A circled '1' is above the first note of the fifth measure. A circled '2' is above the first note of the sixth measure. A circled '1' is above the first note of the seventh measure. A circled '2' is above the first note of the eighth measure.
- Staff 8:** Starts with a sixteenth-note pattern. A circled '2' is above the first note of the second measure. A circled '1' is above the first note of the third measure. A circled '2' is above the first note of the fourth measure. A circled '1' is above the first note of the fifth measure. A circled '2' is above the first note of the sixth measure. A circled '1' is above the first note of the seventh measure. A circled '2' is above the first note of the eighth measure.

Chord symbols are placed above specific measures:

- C7:** Above the first measure of Staff 1.
- CS:** Above the first measure of Staff 4.
- C2:** Above the first measure of Staff 5.
- 1/2C6:** Above the first measure of Staff 2.

The piece concludes with a **Fine** marking at the end of Staff 8.



MANGORÉ BARRIOS
EL ALMA ABORÍGEN QUE
CANTA EN LA GUITARRA ~

CARACAS 1932